

DOWNLOAD PDF MASTER NARRATIVES AND THEIR DISCONTENTS (THEORIES OF MODERNISM AND POSTMODERNISM IN THE VISUAL ARTS)

Chapter 1 : CRC Press Online - Series: Theories of Modernism and Postmodernism in the Visual Arts

*Master Narratives and their Discontents (Theories of Modernism and Postmodernism in the Visual Arts) [James Elkins] on calendrierdelascience.com *FREE* shipping on qualifying offers. In this bracing engagement with the many versions of art history, James Elkins argues that the story of modernism and postmodernism is almost always told in terms of four narratives.*

Purchase the entire book from the Amazon aStore. This is a look at the major accounts of visual art, and especially painting, in the last hundred years. The idea is to collect and compare the most coherent and elaborated accounts of the shape of the twentieth century. Routledge, , with an introduction by Margaret MacNamidhe. Richard Shiff, Doubt New York: Routledge, , with an introduction by Rosie Bennett. Chapter 1 is a survey of theories of modernism, including accounts by E. The chapter considers different starting-points for modernism in painting: Chapter 2, "Postmodernisms," considers theories by Rosalind Krauss, Benjamin Buchloh, Arthur Danto, and a number of others, heuristically divided into those that posit postmodernism as a period with a beginning and eventually an end, and those that understand postmodernism as a condition or state of culture, whose beginning is either intermittent, indeterminate, or coeval with modernism. The chapter includes a rumination on the uneven international and market prominence of understandings of postmodernism that are modeled on, or inspired by, "October. Chapter 4, "The Importance of Skill," is a polemic. A survey of theories of modernism and postmodernism in the visual arts might not pay attention to skill, because it would be seen as an ideologically overdetermined category that remains, outside the avant-garde and the international art world, as a remnant of nineteenth-century European and North American art academies. I wanted to include a chapter on skill for two reasons: It seemed important to remain aware of the much larger artworld outside the one countenanced in academic writing and in "biennale culture. There is also a discussion of the role of naturalistic skill, or the lack of it, in Duchamp, Magritte, and other modernists. The principal voice in this field is visual studies, although the popular press, in the form of newspaper arts journalism, often joins in; and postcolonial theory, which rewrites chronologies and values of modernisms as sociopolitical phenomena, is also involved. Chapter 6 is "Conclusions," and it is a gesture in the direction of the many other writers whose theories could structure an account such as the one in this book. I conclude by wondering why, given the tremendous complexity and the multiple revolutions in twentieth-century art, there are such a small number of principal theories--mainly modernisms, postmodernisms, and theories of the importance of politics. The last file is the concluding seminar, held in Ireland after the lectures were given; in it several faculty members debate the issues in the book. This image and the two below are sketches by the Finnish art historian J. Tikkanen, whose papers are being scanned and studied at the University of Helsinki. An increasing number of art history departments, perhaps mainly in western and northern Europe, are devoting a percentage of their research activity to the history of art history in their own departments. That kind of research is essential in understanding the differing theories of modernism implicit in art historical narratives. This book concentrates on the largest patterns and most influential theories, but art history is the sum total of many such implicit decisions about historical structure. Visitors to this site have logged in from these places since July See the Statistics page for full details.

Chapter 2 : Master Narratives and their Discontents: 1st Edition (Paperback) - Routledge

Both a cogent overview of the state of thinking about art and a challenge to think outside the art historical box, Master Narratives and their Discontents is the first volume in a series of short books on the theories of modernism by leading art historians on twentieth-century art and art criticism.

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Chapter 3 : Master Narratives and Their Discontents

A work of meta-theory. As the first in the series on Theories of Modernism and Postmodernism in the Visual Arts, Elkins establishes a foundation for further discussion.

Chapter 4 : Master Narratives and Their Discontents by James Elkins

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The first volume of the new "Theories of Modernism and Postmodernism in the Visual Arts" series from Routledge, Master Narratives And Their Discontents by James Elkins (E.C. Chadbourne Chair, Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago) offers a.

Chapter 7 : Theories of Modernism and Postmodernism in the Visual Arts - Routledge

Master Narratives is the first book in the series Theories of Modernism and Postmodernism in the Visual Arts: Vol. 1: Master Narratives and Their Discontents, with an introduction by Anna Arnar (Cork, Ireland: University College Cork Press; New York: Routledge,).